For each program summarized on page one, submit: A Program Request Sheet, a program budget, and any supplementary materials you wish to attach. If you are requesting funds for more than one program, reproduce this page (either photocopied or typed) for each program.

1. Name of organization ~~Experimental Television Center Ltd.~~

Program title (as shown on page one) Sound/Image Water Environment: Gary Hill

Program priority number (as shown on page one) N/A

Name and telephone of person responsible for this program Gary Hill 1 Lower Byrdcliffe Woodstock, NY 12498

Program starting date (as shown on page one) July 1, 1976 Ending date June 30, 1977

Location (facility and address)

County(ies) in which services will be offered. If more than one, estimate the dollar amount of requested NYSCA funds to be used per county

2. Complete description of program or activity within this space. My objective is to develop and refine a synergetic relationship between sound and image - to create a gestalt of electronics and natural phenomena. The main consideration will be to have precise control over the technologies which manipulate the sound/image of a given environment.

The project consists of taking a number of specific environments through three stages of development: recording the sound/image of an environment in real time, multiple processing of that sound/image, juxtaposing and restructuring the initial recording with the various processes.

The image of water will be the chrysalis of the project. Water moves and changes similarly to the real time development of an electronic image. Its sound is comparable to white noise which is a sound composed of all frequencies.

The water environments I plan to work with are ocean waves, enfolding water of a stream produced by varying currents and a controlled environment. The controlled environment will consist of aluminum containers of different shapes to hold water. Drops of water will create multiple patterns depending on each container's shape. Each of these environments will allow for varying conceptual approaches to articulating the three stages of sound/image development.

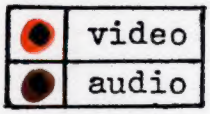
The attached diagrams are simplified examples of stages 1 and 2 of the three water environments. A videotape is being sent under separate cover which further illustrates the synopsis of the project.

Attachments: resume: Gary Hill
diagrams for stages 1 and 2
itemized budget

3. Attach a detailed program budget following the Budget Instructions in the Guidelines.

Enter from your attached budget: Cost of program $ 8,200.00 Amount requested $ 8,200.00
(These figures should agree with those shown on page one.)

DIAGRAM FOR STAGE 1



WATER ENVIRONMENT

ocean waves

enfolding water of a stream

controlled environment (circular containment)

INITIAL REAL TIME RECORDING OF IMAGE

continuous zoom in and out with a tele-photo lens following and counterpointing the rhythm of the waves.

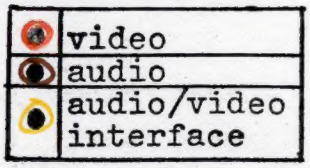
camera movement cycles between "still frames" and quick movement which follows the en-foldment of water. The camera follows the pattern up or down stream until framing another pocket of multi current movement.

camera centers each con-tainer in the frame. A flat black material is used to matte area around container to edge of frame. This could also be done with chroma keying.

Each environment is miked for it's specific character-istic of sound; ocean waves is a dynamic fluctuation in coloured noise, the stream is more of a constant coloured noise but with pitches possibly being discernable, the aluminum containers with drops of water will produce high pitches.

INITIAL REAL TIME RECORDING OF SOUND

DIAGRAM FOR STAGE 2



INITIAL REAL TIME RECORDING

VIDEO PROCESSING

ocēan waves

enfolding water

controlled environment

AUDIO PROCESSING

processed through a low pass resonating filter. The filter frequency is voltage controlled by the rise and fall of amplitude (waves breaking).

processed through a filter bank for subtle colorations of timbre and through a pitch to voltage converter allowing for the sound of oscillators to track the random pitches of running water.

the sound of the water drops are passed through a high/low ban pass filter. The filter frequency is voltage controlled by the control output of an envelope shaper. This will make possible the simultaneous control over the coloration and "shape" of the sound of water drops when hitting a body of water. This processed sound is then passed through an echo-plex with the sustain of the echo being proportionable to the time it takes the ripples of water to reach the edge of the container.

processed through a voltage controlle colorizer: chrominance is set very lo (tint effect), r-y, b-y (color controls) are set to phase shift in a vertical cycle through beige, green, blue, orange (sand, shallow water, deep water, sunset). This is voltage controlled by a slow sine wave which is also patched in as a video signal. This would in effect weave through the waves by keying only when passing through the white water. The sound of the waves breaking is the control voltage to trigger the key clip.

processed through a voltage controlled colorizer: the image is quantized with six seperate channels of color. r-y and b-y (color controls) of each channel are voltage controlled by different frequency ranges obtained through a filter. Six seperate sound tracks would be recorded using this technique to allow for seperate control over the six channels of color. This would produce a random change of color, synchronous with the sound, in each of the six levels of the image.

processed through a Rutt/Etra: rastor is controlled by a sine/co-sine waveform which is passed through an envelope shaper to allow for attack and decay control of the waveform. Each water drop would trigger the envelope and hence control over the rastor. The manipulation of the rasto would resemble the concentric circles created by the rippling of water. The "sculpted" rastor and the image itsel would blend together.

VITA

Gary Hill
1 Lower Byrdcliffe
Woodstock, N.Y. 12498

BORN- April 4,1951

EDUCATION/EXPERIENCE

1969- graduated from South High School in Torrance, Calif.
- attended summer workshop at the Art Students League, Woodstock, N.Y.

1969-70
- independent study with Bruce Dorfman, painter

1970-71
- series of construction-paintings using copper coated steel welding rod, wire mesh, canvas, and enamel
- experimented with sound generating steel rod constructions

1972- series of wall constructions dealing with the relationship between a structure, the steel representation of its shadow, and the actual shadow from a light source
- Artists in Schools Program, Woodstock, N.Y.

1973- began working in video through the Artist's T.V. Lab/Woodstock Community Video, Woodstock, N.Y.

1973-74
- series of constructed steel rod environments improvised within specific spaces and combined with tape playback of sounds generated by those constructions

1974- Artists in Schools Program, Boiceville, N.Y.

1974-75
- Artist in Residence and T.V. Lab coordinator for Woodstock community Video, Woodstock, N.Y.
- development of sound/image relationships using audio and video synthesis

1975- conceived and directed the first of a series of multi-media performances called Synergism, Woodstock Video Expovision

1976- Artist in Residence/artist visitation program at Synapse, Syracuse, N.Y.
- conducted a sound workshop for the electronic image at the Experimental T.V. Center, Binghamton, N.Y.

TECHNICAL EXPERIENCE

Paik-Abe video synthesizer
David Jones video synthesizer
Synthi AKS audio synthesizer
8650/TRW automated editing system

SHOWS AND EXHIBITS

1968- one man show El Jay Gallery, Los Angeles, Calif.
- group show Ryder Gallery, Los Angeles, Calif.

1969- group show Parnassus Square Gallery, Woodstock, N.Y.

1970- invitational show Woodstock Artists' Assoc., Woodstock, N.Y.
- group show Walcott Fields Gallery, N.Y., N.Y.

SHOWS AND EXHIBITS CON'T

1971- one man show Polari Gallery, Woodstock, N.Y.
- invitational show Ulster County Community College, Stone Ridge, N.Y.

1972- one man show Polari Gallery, Woodstock, N.Y.

1973- group show Albany Institute of the Arts, Albany, N.Y.
- one man show Woodstock Artists' Assoc., Woodstock, N.Y.
- invitational show Woodstock Artists' Assoc., Woodstock, N.Y.

1974- video presentation Woodstock Artists' Assoc., Woodstock, N.Y.
- group show Schenectady Museum, Schenectady, N.Y.
- invitational show- Artists from Upstate N.Y., 55 Mercer Gallery, N.Y., N.Y.
- group show Artists' Cooperative Gallery, Woodstock, N.Y.
- video presentation Artists' Cooperative Gallery, Woodstock, N.Y.
- one man show South Houston Gallery, N.Y., N.Y.

1975- group show Couturier Gallery, Stamford, Conn.
- video presentation Anthology Film Archives, N.Y., N.Y.
- An Evening of Video/ The Walnut Street Theatre, Philadelphia, Penn.

1975-76
- Projects VI "Synthesized Video" The Museum of Modern Art, N.Y., N.Y.

1976- Ithaca Video Festival, Ithaca, N.Y.

PERFORMANCES

1972- Improvizations (electronic music and sculpture sound), Woodstock Artists' Assoc., Woodstock, N.Y.

1975- Synergism, Woodstock Video Expovision, Woodstock, N.Y.
- Synergism, Woodstock Artists' Assoc., Woodstock, N.Y.
- Synergism, Harper College, Binghamton, N.Y.
- Synergism, Joyous Lake, Woodstock, N.Y.

1976- Synergism, Anthology Film Archives, N.Y., N.Y.
- Synergism, Experimental T.V. Center, Binghamton, N.Y.